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ABSTRACT

A unified teaching method that integrates literature with musical concepts, terms, and songs is discussed in this paper. Included are a description of the application of musical concepts and terms to children's literature and storytelling: a discussion of rhythm, repetition, and rhyme as each relates to children: a checklist to use in song selection: and a lesson plan that implements a storytelling experience. Descriptions of three teaching units integrating music, songs, and literature are appended. (AEA)

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MUSIC, SONGS & LITERATURE

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E.1 Integrating Literature
& the Arts
Stephanie Gerjovich Wright
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The main intent of this presentation is to illustrate that literature can be integrated with musical concepts and terms and songs. Young children have a natural affinity for all three highly motivating areas. The impact of a coordinated program would provide an unlimited number of learning experiences - each reinforcing the other. Children will have continuous opportunities for strengthening the necessary beginning skills and concepts if this unified teaching method is incorporated into the daily curriculum.

The presentation will be divided into four basic sections. First, attention will be given to the application of musical concepts and terms in reference to children's literature and storytelling. These terms are valuable in describing the action in stories and further if used properly enhance the storytelling experience. When appropriate, one or more of these terms can be introduced as new vocabulary words. Then discussions can follow which apply them to different stories and songs.

Second, the relevance of rhythm, repetition and rhyme will be discussed as each relates to children. Emphasis will be placed on the fact that the three R's of early childhood are an integral part of Music, Songs, and Literature.

Third, it will become evident that the guidelines for selecting quality songs and books are similar and that one can strengthen the other as they are integrated into the music program.

Finally, the first three objectives will be clarified through a storytelling experience and an explanatory handout consisting of three integrated units.

In the book, Telling Stories Through Movement, Dorian and Gulland believe that a specific theme should be developed for each story, particularly as it relates to the action or movement of the story. They suggest various themes such as accent, dynamics, mood, movement phrase, natural body rhythms, quality of movement, rhythm patterns, singing and dancing and tempo. (Dorian and Gulland, 1974, pp. 4 & 5). It is obvious that the list is basically musical in nature. It seems possible that a similar list could assist the storyteller as decisions are made which concern the style to be used in the actual telling or reading of the tale.

The timbre or quality of one's voice should be considered before reading or telling a story. A pleasant, clear voice will please the children as opposed to a hoarse, raspy voice. One should consider if changing the timbre for different characters would be appropriate.

The tempo at which the story is told can affect the children's reaction to the story. Are there segments which would be told more effectively if they were faster or slower? The dynamic level of the story can create a peaceful or turbulent mood. Which level or levels would apply to your choice?

Which words, if any, should be accented? Would the use of a rest or a brief silence be effective? The rhythm of the story is the beat or total feeling created by the storyteller. Did each choice contribute to an exciting consistent rhythm? Was the story unique and successful?

The terms are few; but taking a moment to review them after each selection is made will enhance the storytime. Further, the concepts should be shared with the children particularly when one is used continually in a story. Children will eventually become familiar with them and be able to use them freely in describing songs and storytelling. All involved will appreciate the experience and as a result every story will become an artistic expression.

Rhythm, repetition and rhyme are essential for a young child's growth. Each provides children with the necessary beginning skills and all three are equally important as a child begins to develop and mature.

Rhythm, a basic element of music, is an important organizing influence in a child's life. According to Brian Way, "The essence of music is rhythm" , and further "the essence of all aspects of the earth, including human life, is rhythm. The use of one develops an intuitive appreciation of the other, an awareness of the rhythm of life, partly conscious, partly unconscious." (Way, 1967, p. 112).

Immediately, children begin groping for rhythmic stability in language and movement. Music is filled with infinite rhythmic patterns which are quite natural to children and will strengthen their initial speech and sentence structure and spatial awareness.

Rhythm further assists the child in organizing patterns which are repeated both verbally and musically. The term ostinato is defined by Grace Nash as "a repeated pattern in sound, language or action, usually rhythmic by nature of its repetition." (Nash, 1974, p. 3). Ostinato can easily apply to language used in literature as well as music.

Young children absorbed in play interact through constant repetition of movement, speech, chants, rhymes, and melodies. This behavior establishes rhythmic confidence which results in a more secure handling of relationships within one's environment.

In the article "Repetitious Sentence Patterns in Children's Books", Sara Picket states that books provide children with repetition which stimulates language growth. Songs also repeat grammatical patterns and sentences. The lyrics are repetitive particularly through the refrain or repeat which is found in many songs.

Cumulative songs and stories repeat certain phrases and sentences as the action progresses. The children add to previous verses by renaming in reverse order what has already happened. Both draw a spontaneous response from children. Many gladly participate voluntarily. This style of singing or storytelling is popular with young children and each provide children with opportunities for sequencing events and characters - a needed skill. Their involvement in either activity should be encouraged.

After their initial attempts at language, children rapidly begin to learn Mother Goose rhymes, chants, and finger plays. Simultaneously, they are beginning to take sounds and create simple melodic patterns. Music educators would agree that young childrens' natural patterns or melodies are based on three notes: so, mi, and la, or 5, 3, and 6 as in B^{5}e t^{5}t^{3}e^{6}r B^{5}e A G^{3}o o d G i r l.

The Pentatonic or five tone scale is the next progression in the development of the child's singing range. Now, do and re are added resulting in the scale do, re, mi, so, la or 1, 2, 3, 5, 6. Many simple folk tunes are based on these notes making them easier for children to sing.

Children love to use these tones as they improvise melodies to all of their nursery rhymes, jingles, and finger plays. The language then becomes associated with the simple tunes thus enabling the child to grasp the speech patterns more readily.

Rhythm, repetition and rhyme in songs and stories appeal to the auditory senses and give them pleasure as they learn appealing sentences, phrases, and words.

Songs deal with a vast variety of topics. One's choices are unlimited. Any subject or concept can be taught through songs. Most important, songs allow for an integration of content areas. Songs concentrating on rhythm and repetition should be coordinated with compatible children's books. Both can provide stimulation and excitement for children.

The following checklist is useful in song selection.

1. Do you enjoy the song? Can you share this enjoyment with the children?
2. Are the lyrics simple and straightforward?
3. Is the melody pleasing? Are the tones within the children's vocal range? Does it inspire any movement activities?
4. Is the sequence of the song clear? Both verbally and musically?
5. Are the lyrics appropriate to the child's learning experiences?
6. Are the musical concepts and basic skills introduced in the song compatible with the child's level of learning?
7. What instrument, if any, would be appropriate?
8. What children's books, if any, can be coordinated with the song?

Stories and storytelling are valuable teaching tools in the music curriculum. Music lessons can be harmoniously structured with both. Certain points in the preceding checklist are applicable to children's book selection. In particular, enjoyment for teacher and children should be emphasized. Enjoyment will motivate enthusiasm within the children and this will influence their attitude toward any follow-up lessons associated with the specific song or story.

In his book, Music and Young Children, Francis Aronoff states that as a child acquires a repetoire of songs, he will begin to learn the patterns and qualities of sound which will develop his conceptual thinking. (Arnoff, 1969, pp. 30-31) A blend of similar stories and songs would doubly reinforce this type of thinking. Again, both can encourage a child to make decisions and generalize his experiences.

Mimi Chenfield mentions "activities that celebrate books" (Chenfield, 1978, pp. 226-228) in her book Teaching Language Arts Creatively. She refers to the historical relationship of stories and songs. It is known that long ago men referred to as Trouveres and Troubadours traveled about singing ballads which were stories told through song.

The form of the ballad seemed to be the quatrain and many times there was a refrain. (Sawyer, 1970, p. 75) Many of our folk tales are based on the ballads which were passed on so

many years ago.

In fact, today many children's books are illustrated songs. Conversely, many songs, operas, symphonies, musicals and ballets are based on literature. Related stories and songs will provide hours of enrichment for children. All involved will be fascinated by their natural ties.

Finally, the story I would like to tell is Too Much Noise by Ann McGovern. An explanatory statement will follow the experience.

"A long time ago there was an old man."
"His name was Peter, and he lived in an old, old house."
"The bed creaked. The floor squeaked."
"Outside, the wind blew the leaves through the trees."
"The leaves fell on the roof. Swish. Swish."
"The tea kettle whistled. Hiss. Hiss."
"Too noisey, said Peter."

"Peter went to see the wise man of the village."
"What can I do?, Peter asked the wise man."
"My house makes too much noise."
"My bed creeks" ... and so on.
"I can help you, the wise man said. I know what you can do."
"What?, said Peter. Get a cow, said the wise man."
"What good is a cow?, said Peter. But Peter got a cow anyhow."
"The cow said, Moo. Moo."
"The bed creaked"... and so on.
"Too noisey, said Peter. And he went back to the wise man."
(McGovern, 1967, pp. 7-16).

Next he's told to get a donkey, then a sheep, a hen, and finally a dog and cat, too. Each of the animals is inserted into the same dialogue.

Peter gets angry and reiterates all the wise man has told him to do. "You told me to get a cow. All day long the cow says, Moo, Moo.", and so on with each animal (McGovern, 1967, p. 34).

The wise man advises him to let all of the animals go one by one and Peter follows his advise. Now no animals make noise so Peter begins to appreciate the sounds in his house. Finally, he goes to sleep and dreams quite dreams.

Briefly, this is how the story could be used effectively in a music class:

The musical terms which could be applied to Too Much Noise are as follows:

1. The tempo moved in the following progression slow fast slow.
2. The dynamics moved in the following progression soft loud soft.
3. The mood shifted from calm to agitated to calm.
4. The timbre changed as Peter became angrier.
5. Silences or rests were used more at the conclusion to emphasize the peaceful mood.
6. The word "You" as in "You told me to get a cow", etc. was accented.

Next, Too Much Noise, a cumulative tale contained a continuous repetition of the events from the beginning, thus making certain parts of the story predictable. The rhythm of the story was

created by the repetition of the various words and phrases and by the repetitious structure of the sentences. Each stanza added new words and phrases. This format is generally very appealing to younger children. Teachers should encourage participation as the story is told.

Briefly, this is how the story can be integrated into a music lesson. First, the title implies a concept that of noise versus music. This book is particularly useful as the school year begins. It encourages discussions concerning what noise is to Peter and then what noise is to the children, their parents, and teachers, etc. It is also helpful in classifying musical sounds versus unmusical or noisy sounds. Records stressing musical sound versus noise can be introduced for group listening. Another humorous book about noise is The Bang Bang Family by Gahan Wilson.

Follow-up lessons can emphasize listening. Children enjoy instrument discrimination, whether they be rhythm or orchestra instruments. They love to identify voices as in the song "The Muffin Man". Also, they can take a listening walk after sharing Paul Shower's, The Listening Walk.

The handout consists of three generalized units including the one just described. Each integrates music, songs, and literature.

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The integration of music, songs, and literature have been emphasized in the following generalized units. All units contain varying degrees of repetition and rhythm and in some cases rhyme.

MUSIC, SONGS AND LITERATURE

Handout compiled by Stephanie Gerjovich Wright

Unit 1 - Music Versus Noise
Objectives - To distinguish between musical sounds and noise.
To become more aware of all sounds and their timbre.
Level - Suitable for grades 1-6.
Estimated Time - 4-6 40 minute periods.

Activity 1 Storytelling Experience - Too Much Noise by Ann McGovern

Discussion: What is noise? What was noise to Peter? What is noise to you? your parents? your teacher? What is music? Is some music noise? Are some noises music?

Activity 2 Storytelling Experience - Wilson, Gahan, The Bang Bang Family, Charles Scribner's Sons, 1974.

Listening Experience - "Let's Listen", recording by Classroom Materials, 93 Myrtle Dr., Great Neck, NY, "Music Sounds Versus Noise, children identify sounds as music.

Discussion:

Activity 3 Listening Experiences - 1) Voice discrimination through song: "The Muffin Man"
Introduce concept of timbre. Use song, i.e., group sings 1st stanza, 1 student sings 2nd stanza, another with back turned identifies the voice.
2) Orchestral and rhythm instrument discrimination

Activity 4 Storytelling Experience - Showers, Paul, The Listening Walk, illus. by Aliki, Thomas Y. Crowell, 1961.
Students take a listening walk. Students record and identify sounds classifying them as musical versus noise.

Unit 2 - Lullabies
Objectives - To learn and appreciate the value of a lullabye.
To associate musical terms such as dynamics and tempo with lullabies through storytelling experiences, singing and creative writing.
Level - Suitable for grades 1-6.
Estimated Time - 4-6 40 minute periods.

Activity 1 Storytelling experiences - 1) Elkin, Benjamin, The King Who Could Not Sleep, illus. by Victoria Chess, Parents' Magazine, 1975.

Discussion: What noises were removed from the king's setting?
Did he sleep after their removal?
What finally worked? Why?

2) Evans, Era Knox, Sleepy Time, illus. by Reed Champion, Houghton Mifflin Co., 1962.

Discussion: Why don't the animals need a lullabye?
Does the book make you sleepy?

Activity 2 Storytelling experience - Byars, Betsy, Go and Hush The Baby, illus. by Emily A. McCully, The Viking Press, 1971.

Discussion: What lullabies could we sing to a baby?
How would we sing the lullabye?
Introduce musical concepts of temp and dynamics as they apply to lullabyes.

*Singing experiences "All night all day"
"Rock a Bye Baby"
"Go to Sleep"

*Songs found in most available music texts.

Activity 3 Integration of Storytelling and Singing Experiences
1) Zemach, Margot, Hush Little Baby, E. P. Dutton, 1976.
2) Zemach, Harve, Mommy, Buy Me A China Doll, illus. by Margot Zemach, Follet, 1963.
3) Whitney, Julie (Yulya), Bears Are Sleeping, illus. by Nonny Hogrogian, Charles Scribner's Sons, 1960.

Activity 4 Writing the lyrics for a lullabye and improvising a short melody that incorporates slow tempo and soft dynamics.

Unit 3	Patriotic Songs
Objectives	To learn through storytelling experiences the origin of various patriotic stories. To discuss why people become inspired to compose music. To sing and appreciate various patriotic songs.
Level	Suitable for grades 2-6.
Estimated Time	4-6 40 minute periods.
Activity 1	Storytelling Experience - Lowitz, Sadybeth and Anson, Mr. Key's Song, The Star Spangled Banner, Lerner Publ. Co., 1968. Discussion of background of song. What inspires people to compose music? What happens in them? What inspired Mr. Key?
Activity 2	Storytelling Experience - The Star-Bangled Banner, Doubleday and Company, Inc., 1973. Compare historical information to Lowitzs. Learn the lyrics and melody of the song. Discuss what the lyrics mean. What feeling does this song create?
Activity 3	Storytelling Experience - Schackburg, Dr. Richard, Yankee Doodle, Woodcuts by Ed Emberley, Prentice-Hall, Inc., 1965. Discuss origin of certain words. Discuss refrain as used in the song. Learn the lyrics and sing.
Activity 4	Storytelling Experience - Paterson, A. B., Waltzing Matilda, illus. by Desmond Digby, Holt, Rinehart and Winson, Inc., 1970. Discuss the glossary of terms in relation to the lyrics. Listen to the old English marching song with and without the lyrics. Why do you think this song is so popular in Australia? (It is almost the Australian National Anthem.)
Activity 5	*Singing Experiences - "America", "Battle Hymn of the Republic", "Dixie", "America the Beautiful", "The Stars and Stripes Forever". * Songs found in most available music texts.